

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 35.—No. 14.

SATURDAY, APRIL 4, 1857.

PRICE 4d.
STAMPED 5d.

HERR LIDEL (Violoncellist) has removed to 42, Mornington-place, Hampstead-road.

THE MISSES M'ALPINE have removed to 26, Alfred-terrace, Queen's-road, Bayswater.

PICCO, the **SARDINIAN MINSTREL**.—There is no truth in the report of his going to America immediately. All communications to be addressed—Signor Picco, No. 7, Leicester-place, Leicester-square.

MONS. G. PAQUE, Violoncellist, begs to announce that he has removed to 35, Fitzroy-square, where all communications may be addressed.

HERR A. POLLITZER (Violinist) begs to announce that he has removed to 29, North Audley-street, Grosvenor-square, where all communications may be addressed.

HERR W. SCHULTZES begs to announce that he has arrived in London for the season. All communications to be addressed to his residence, 45, Brompton-row, S.W.

MR. CLEVELAND WIGAN begs to announce that he has succeeded to the Dover connection of **HERR WILHELM SCHULTZES**. Applications to be addressed to No. 3, Liverpool-terrace, Dover, or No. 16, London-street, Folkestone.

HER MAJESTY'S THEATRE.—Spezia, Giuglini, Violetti, Beneventano, Pocchini. **OPENING NIGHT, TUESDAY, April 14.** Opera—*La Favorita*. Ballet—*La Esmeralda*. For particulars, see Bills. All the boxes and stalls having been disposed of for the subscription or opening night. The same Opera and Ballet will be repeated on Thursday, April 16, it being an extra night not included in the subscription. A limited number of boxes in the half-circle tier have been specially reserved for the public, and may be had at the Box-office, at the Theatre, Colonnade, Haymarket. Price one guinea and one guinea and a half each. The doors will open at half-past seven; the opera commence at Eight.

MADAME RISTORI.—**LYCEUM THEATRE.**—**MR. GYE** begs most respectfully to announce that he has entered into an engagement with the celebrated Italian Tragedienne, **MADAME RISTORI**, together with her **ITALIAN DRAMATIC COMPANY**. **MADAME RISTORI** will give **FIFTEEN** Performances in London, commencing the First Week in June. Full particulars will be duly announced.

SACRED HARMONIC SOCIETY.—**EXETER HALL.**—Conductor, Mr. Costa. Wednesday next, April 8th, the usual Passion Week Performance of the **MESSIAH**. Vocalists—**MADAME CLARA NOVELLO**, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss. Trumpet—Mr. Harper. Tickets 3s., 5s., and 10s. 6d., at 6, Exeter-hall. Post-office orders to be payable to Robert Bowley, at Charing-cross office.

DRURY LANE.—**GRAND CONCERTS IN PASSION WEEK.**—Henri Laurent's new Russian Waltz will be played every night. Tickets to be had of Boosey and Sons, Holles-street.

MR. CASE'S MONSTER CONCERT.—**Exeter Hall.**—Monday, April 7th, Henri Laurent's new Russian Waltz will be performed by full orchestra. Tickets to be had of Boosey and Sons, Holles-street.

SIMS REEVES will sing the three celebrated tenor songs in Rigoletto, *La Traviata*, *Il Trovatore* ("La Donna e Mobile," "Libiamo," and "Ah, che la morte"), at the **GRAND VERDI FESTIVAL**, at Exeter-hall, on Easter Monday. **MADAME CLARA NOVELLO** will sing the celebrated *Miserere* from *Il Trovatore*, the soprano songs in Rigoletto and *La Traviata*, and the quartet in Rigoletto. Every subject of interest in Rigoletto, *La Traviata*, and *Il Trovatore*, will be performed on this occasion. Vocalists—**MADAME CLARA NOVELLO**, Miss Louise Vinning, Miss Dolby, Mr. Millard, Mr. Weiss, and Mr. Sims Reeves. The Orchestral Union, of 50 performers. Conductor—Mr. Alfred Mellon. Stalls, 5s.; reserved seats, 3s. 6d.; tickets, 2s. 6d., 2s., and 1s.; to be had of Boosey and Sons, Holles-street, and all the principal music-sellers.

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MISS ARABELLA GODDARD begs to announce that her **SECOND** and **THIRD SOIREEES** will take place on Wednesday evening, April 15th, and Wednesday Evening, May 6th. At the Second Soirée she will perform Beethoven's Sonata in E major, Op. 109.

RE-UNION DES ARTS, 76, Harley-street. The next Soirée will take place on Wednesday, April 8, and will commence at Eight o'clock precisely.

Mr. C. GOFFRIE, Manager.

MR. G. W. MARTIN'S PRIZE GLEES, MADRIGALS, PART-SONGS—with a Choir of 200 voices, Hanover-square Rooms, 16th April, Eight o'clock. Tickets, 10s. 6d., 5s., and 2s. 6d.

MISS JULIA ST. GEORGE will give her **HOME AND FOREIGN LYRICS**, at Bradford, April the 6th, and three following days, and returns to Birmingham, Easter Monday, to fulfil a re-engagement. Address as above.

EXETER HALL.—**MR. GEORGE CASE** has the honor to announce that his **ANNUAL GRAND CONCERT** will take place at the above Hall, on Monday Evening next, April 6th, 1857. Upon which occasion he has secured the services of the following numerous and distinguished Vocal and Instrumental performers:—

VOCALISTS—**MADAME GASSIER**, Madame Anna Thillon, Miss Poole, Madame Weiss, Madame Endersohn, Madame Newton Frodsham, Madame Zimmermann, Miss Mesent, Miss Stabbach, Miss Juliana May, Miss Lascelles, Miss Palmer, Miss Fanny Huddart, Miss Maria Stanley, Miss Lizzy Stuart, Miss Lizzy Harris, the Misses Brougham, Mrs. Henri Drayton, and Miss Dolby; Signor Milardi, Mr. George Perren, Mr. Genge, Mr. T. Williams, Mr. Donald King, Mr. Weiss, Mr. Henri Drayton, Mr. Allan Irving, Mr. Winn, Mr. Hamilton Braham, and Mr. Frank Bodda.

INSTRUMENTALISTS—Pianoforte, Mdlle. Coulon; Harp, Miss Chatterton; Violin, Mons. Sainton; Concertinas, The Misses Case, and Messrs. G. and J. Case.—**Herr Ziron** will play an Air with Variations on the new instrument, "The Emmelynka."—**MADAME GASSIER** will sing, for the first time in London, the "Carnival di Venice," with variations.—In the course of the evening will be performed a new grand Orchestral composition, on Russian Melodies, entitled the "Alexander Romanoff Valse," by Henri Laurent. Conducted by the composer.

The Orchestra will be selected from the Philharmonic and the Royal Italian Opera Orchestras. Leader, Mr. Viotti Collins. Conductors—**Herr Anaschew**; Messrs. W. L. Phillips, Charles Blagrove, Francesco Berger, William Rea, Langton Williams, and George Case. To commence at Seven o'clock precisely. The same limitation of tickets, which gave so much satisfaction at Mr. Case's concert last year, will be adhered to on this occasion. 300 at 1s., 1,000 at 2s., 700 Body of the Hall, 2s. 6d.; 400 Reserved Seats (numbered and retained throughout the evening) 3s. 6d.; and 400 Stalls (in the best part of the Hall), 5s. To be had at Messrs. Boosey and Sons, 24, Holles-street, Cavendish-square; Mr. Charles Case's, 34, Bishopsgate-street Within; at the Exeter Hall Ticket Office; and the principal Music-sellers and Libraries.

W. H. BIRCH'S 20 Single, Double, and Quadruple Chants, Kyrie Eleisons, Doxologies, and Benedicite Omnia Opera Domini, for Four Voices, with Organ Accompaniment. Post free for 6 postage-stamps. Address—W. H. Birch, High-street, Amersham, Bucks.

TO PARISH CHOIRS.—Easter Anthem, "Now is Christ risen," and Easter Hymn, "Jesus Christ is risen to-day." Newly arranged for Four Voices, with Organ Accompaniment, post free for 6 postage-stamps. Address—W. H. Birch, High-street, Amersham, Bucks.

Early in May will be published, in 1 Vol., 8vo.,

THE LIFE OF HANDEL, by **VICTOR SCHOELCHER**. Trübner and Co., 60, Paternoster-row, London.

SIX PEDAL FUGUES (five on English Psalm Tunes) and Eight Slow Movements for the Organ, by Elizabeth Stirling. Price, to Subscribers, 15s. Published at Novello's, 69, Dean-street, Soho.

NEW HARP MUSIC.—Twenty-four Favourite Irish Melodies, arranged in a familiar style for the Harp, and dedicated to his Pupils in Ireland, by Gerhard Taylor, of London. In one book, 6s., or three books, 2s. each, post free. Published by Marcus Mosse, 4 and 5, Westmoreland-street, Dublin.



DRURY LANE.

GRAND CONCERTS IN PASSION WEEK.

Mr. ALFRED MELLON has the honour to announce that he has taken the above Theatre for the ensuing Passion Week, when he will give a series of GRAND MUSICAL ENTERTAINMENTS, supported by the Finest Orchestra and most Distinguished Vocalists in England. The Concerts will comprise the most varied selection of Standard and Popular Music, alike interesting to the amateurs of a classical taste and to those with an appreciation for Compositions of a lighter class. In the course of the week a number of the principal Instrumental Works of the Great Masters will be performed, intermingled with Selections from Modern Operas, and some of the best specimens of Musique de Danse. The Vocal Music will embrace works of nearly every character, and many of the most popular compositions of the day. A certain portion of the Programmes will be devoted to the Music of one Master, and selections from some of the greatest works will form an interesting feature on one or two occasions. Mr. MELLON has much pleasure in submitting the following arrangements as a proof of his desire to present the public with an entertainment worthy of its unqualified support.

The BAND will be complete in every Department, and will consist of
MR. MELLON'S ORCHESTRA,

Known in London and the Provinces, as the celebrated

ORCHESTRAL UNION;

And for these Concerts will be added the entire strength of

M. JULLIEN'S BAND,

(By his kind permission.)

The following distinguished SOLOISTS will have the honour of appearing during the Series:

Messrs. GIOFFI, G. & V. COLLINS, DANDO, DEMUNCK, DUHEME, DE YONG, HOWELL, Son., T. HARPER, H. HILL, HARDY, C. HARPER, HUTCHINS, HUGHES, F. HORTON, H. JARRETT, KENIG, LAVIGNE, LAZARUS, STANTON JONES, LE HON, R. S. PRATTEN, F. PRATTEN, SCHREURS, TRUST, WATSON, WEBB, WINTERBOTTOM,

AND
PICCO.

VOCALISTS ALREADY ENGAGED:

Madame GASSIER,
Madame WEISS, Miss JULIANA MAY,
Miss LOUISA VINNING,
Miss MARY KEELEY, Miss LASCELLES,
AND
Miss DOLBY.

Mr. CROFT,

(The new English Tenor, who has created so great a sensation in Liverpool and Manchester.)

Mr. GEORGE PERREN, Mr. MILLARDI,
Mr. WEISS, Mr. WYNN,
Mr. THOMAS, and Mr. H. BRAHAM.

Solo, Pianoforte Miss ARABELLA GODDARD.
Solo, Violin M. SAINTON.

Conductor Mr. ALFRED MELLON.

Dress Circle, 4s.; Stalls, 5s.; First Circle, Boxes, 2s. 6d.; Second Circle, 1s. 6d.; Pit, 2s.; Galleries, Sixpence and One Shilling. Private Boxes (to hold two persons), 10s. 6d.; four persons, £1 1s.

GRAND VERDI FESTIVAL, AT EXETER HALL.

THREE OPERAS IN ONE NIGHT.

IT IS RESPECTFULLY ANNOUNCED, THAT
A Grand Evening Concert,

Will be given at the above Hall,

ON EASTER MONDAY,

At which will be performed (in a more perfect manner than ever before attempted) all the choicest Music from Verdi's three popular Operas,

**IL TROVATORE,
RIGOLETTO,
AND
LA TRAVIATA.**

For this purpose the following distinguished Artists have been engaged:—

MADAME CLARA NOVELLO,

MISS LOUISA VINNING,

MISS DOLBY.

MR. MILLARDI, MR. WEISS,

AND

MR. SIMS REEVES.

THE BAND

will consist of the celebrated ORCHESTRAL UNION of 50 PERFORMERS.

Conductor, Mr. ALFRED MELLON.

The principal features in the programme will be, the following Vocal Music in addition to a number of other Songs, Duets, Trios, and Instrumental Pieces, forming a condensed representation of the three Operas.

1. The Quartett in Rigoletto, (Bella Figlia), by Madame Clara Novello, Miss Dolby, Mr. Weiss, and Mr. Sims Reeves.
2. The celebrated Miserere and Tower Scene in Il Trovatore, by Madame Clara Novello, Mr. Sims Reeves, Band and Chorus.
3. The three principal duets in Rigoletto, La Traviata, and Il Trovatore, by Madame Clara Novello, Miss Vinning, Miss Dolby, Mr. Millardi, Mr. Weiss, and Mr. Sims Reeves.
4. The Canzone in Rigoletto, "Caro nome," and the aria in La Traviata, "Ah, fors'è lui," by Madame Clara Novello.
5. The Cavatina in Il Trovatore, "Tacea la notte," by Miss Louisa Vinning.
6. The Canzone from Il Trovatore, "Stride la vampa," by Miss Dolby.
7. The popular aria from the same opera, "Il balen," by Mr. Weiss.
8. The three unrivalled tenor songs in Rigoletto, La Traviata, and Il Trovatore, "La Donna e Mobile," "Libiamo," and "Ah, che la morte," by Mr. Sims Reeves.

THE ORCHESTRA

Will perform a Selection from each Opera, including the

POPULAR BALLET MUSIC in "RIGOLETTO" and "LA TRAVIATA."

From the above arrangements it will be observed that every subject of interest in the three Operas will be included in the Programme, and the Public will thus have presented to them, on one occasion, the entertainment usually afforded by Three Operatic Performances.

Persons unacquainted with the beauties of VERDI'S Works will be enabled in one evening, to acquire a knowledge of his most attractive features, while those already intimate with his music will have an agreeable opportunity of discussing the relative merits of his Three Principal Operas.

STALLS 5s.
RESERVED SEATS 3s. 6d.
TICKETS 2s. 6d., 2s., and 1s.

To be had of BOOSEY and SONS, Holles-street, Cavendish-square; of Messrs. CRAMER, BEALE, and Co.; CHAPPELL; R. W. OLLIVIER; and KEITH, FROWES, and Co.

ROYAL ITALIAN OPERA, LYCEUM.

SEASON 1857.

MR. GYE begs most respectfully to announce that the Royal Italian Opera will, during the Season of 1857, be given at the Theatre Royal Lyceum. The opening will take place on **TUESDAY, APRIL 14th.**

It was the intention this year that the performances of the Opera should take place at the Theatre Royal Drury Lane, chiefly with a view to afford accommodation to those large classes of the musical public who, for so long, have been the constant supporters of the Royal Italian Opera, Covent Garden; but unforeseen circumstances have prevented this intention being fulfilled. Mr. Gye has, in consequence, again taken the Lyceum Theatre, and while he much regrets the exclusion of a great portion of the general public from the performances of the present season, he has at the same time the satisfaction of being able by judicious alterations in the building, to accommodate a very considerable number of the regular Subscribers.

It is also a source of gratification to know, that an almost universal approval was expressed at the perfection of the performances at the Lyceum last season, many Subscribers indeed even preferring the smaller theatre on account of the facility in seeing and hearing the entertainments, as well as for the elegance and exclusiveness of the audiences.

Mr. Gye trusts, however, that for the Season 1858, he will be able to restore to the Royal Italian Opera, a home equal, if not superior, to that of which it has been deprived; in the meantime, he begs most respectfully to entreat the continuance of that warm and generous support which has so long been accorded to him, and without which he would scarcely have had the fortitude to battle with the consequences of the calamity of last year.

It will be seen by the following outline that there has been no relaxation in the endeavour to render the arrangements of the present season as complete as possible: that the great artists are engaged—artists, whether as sopranos, tenors, baritones, or basses, are as yet without rivals; that the celebrated Orchestra, and its most accomplished Conductor, as well as the Grand Chorus, still form part of the establishment; and, in fact, that an extraordinary combination of talent, such as has procured for the Royal Italian Opera an European reputation, is again assembled.

In addition to the operas performed last season, arrangements have been entered into with Monsieur Scribe and Monsieur Auber, the Author and Composer of

FRA DIAVOLO,

To adapt that beautiful Opera for the Italian stage, and it will be produced with entirely New Recitatives and additional Poetry and Music, written expressly for the Royal Italian Opera. Hérold's Romantic Opera of

ZAMPA,

With new arrangements and alterations, will be performed for the first time at the Royal Italian Opera. Cimarosa's

IL MATRIMONIO SECRETO

Will be revived. Also Mozart's Opera,

LE NOZZE DI FIGARO.

DON PASQUALE

Will be performed for the *reentrée* of Signor LABLACHE. Mercadante's Opera

IL GIURAMENTO

Will be performed for the first time at the Royal Italian Opera. Verdi's Opera,

LA TRAVIATA,

Will be produced early in the season. The principal characters by

Signor MARIO, Signor GRAZIANI,

AND

Madame BOSIO.

With such a list of Artistes as the following,* it need scarcely be said, that the casts of these Operas must be most powerful. The Engagements for the present Season are—

Madame ROSA DEVRIES, Madame GRISI and Madame BOSIO.
Madame TAGLIAFICO, Mademoiselle MARAI, Mademoiselle DIDIEE,

AND
Mademoiselle PAREPA,
(From the Theatre at Lisbon, her first appearance in England.)

AND
Mademoiselle VICTOIRE BALFE,
(Her first appearance on the stage.)

TENORI.

Signor MARIO, Signor SOLDI, Signor NERI BARALDI, and Signor GARDONI.

An engagement will be offered to Signor TAMBERLIK on his arrival from the Brazil.

BASSI BARITONI.

Signor RONCONI, Signor GRAZIANI.

BASSI PROFUNDI.

Signor LABLACHE, Signor TAGLIAFICO, Signor POLONINI, Monsieur ZELGER and Herr FORMES.
(His first appearance these two years.)

The ORCHESTRA and CHORUS will be as last year.

Director of the Music, Composer, and Conductor, Mr. COSTA. Maestro al Piano and Composer of the Ballet Music, Signor PANIZZA.
Chorus Master, Mr. SMYTHSON, Prompter, Signor MONTERASI. Poet, Signor MAGGIONI.

The Engagements for the BALLET are—

Mademoiselle CERITO, Mademoiselle DELECHAUX, and Mademoiselle PLUNKETT.

(Her first appearance.)

| | | | | |
|-----------------------|-------------------------------------|-----|------------------------------------|--------|
| Mademoiselle LEBLOND, | Mademoiselle ESPER | and | Mademoiselle BATTALINI. | |
| Maitre de Ballet | Mademoiselle EMMA, | | Mademoiselle MARIE, | and |
| Stage Manager | ... Monsieur DESPLACES, | | Leader of the Ballet | |
| Scenic Artiste | ... Mr. A. HARRIS. | | Machinist | |
| | ... Mr. W. BEVERLEY. | | The appointments by | |
| | Artistes Costumiers, Madame MARZIO, | | Monsieur GUSTAVE, and Mr. COOMBES. | |

The Subscription will be for Forty Nights, commencing

ON TUESDAY, APRIL 14th.

Applications for Boxes and Stalls to be made to Mr. Parsons, at the Box-office of the Theatre in Wellington-street; and to the Principal Music-sellers and Librarians.

REVIEWS.

"L'EMIGRÉ IRLANDAIS." Ballade. Composée par Charles Lüdors.

THIS song has been frequently spoken of in high terms in the *Musical World*. Besides the attraction of its own merits, it enjoys the patronage of Miss Dolby, who frequently introduces it at concerts with the greatest success—a manifest point in its favour. The words are a translation into French, by the Chevalier de Chatelain, of a well-known poem by Lady Dufferin. The music is at once original and pleasing. Moreover it is essentially vocal, expressive without being over-sentimental, and betrays in its accompaniment the hand of a thoroughly practised musician. Herr Lüdors might have published long ago, since it has long been sought for by the public. It is in every respect both an elegant and effective chamber-song.

- No. 1. "GUARDA O CARO." Waltz for Voice and Pianoforte. Composed for Madame Rüdersdorff.
 No. 2. "YESTERDAY AND TO-MORROW." Words by Charles Swain, Esq.
 No. 3. "BE SURE YOU CALL." Words by Charles Swain, Esq.
 No. 4. "ROUND THE CORNER." Words by Charles Swain, Esq.
 Composed by Alberto Randegger.

The least original and the least attractive of these songs is the first, which at the best is an imitation (and not a very brilliant one) of the well-known *valse* of Venzano.

The other three are all well-written and charming. "Round the Corner," especially, is one of the neatest and most *spiritual* little romances we have seen for a very long time. "Be sure you call" is equally original in its way, but a shade overdone in the accompaniments. "Yesterday and To-morrow" is irreproachably graceful.

- No. 1. "NON V'È ROSA SENZA SPINA." "FELICE NOTTE MARIETTA."
 Two songs, with German and English words, the latter adapted by John Oxenford, Esq.

- No. 2. "VARENNÀ." Valse brillante pour le Piano. Composée par Ernest Pauer.

The songs have the peculiarity of not being vocal. They are possibly for a songstress (Mad. Pauer ?) of special capabilities. We can think only of Mad. Viardot Garcia as likely to execute them with facility.

The *valse* is certainly brilliant; but it is somewhat crotchety, and does not always fall comfortably even for practised hands.

HÄNDEL STATUE,

TO BE ERECTED AT HALLE IN 1859.

(We have been requested to publish the following):

In April, 1856, Sir George Smart received the following communication from Halle (Prussia):

"The 13th April, 1859, will be the centenary anniversary of the death of Händel. It is the wish of the Germans to perpetuate the memory of their great countryman, on this occasion, by some visible testimony of their admiration, by raising a statue to him in this city, in which he was born. The committee has done me the honour to elect me president. Several German sovereigns have already assured us of their support; and I have been requested by the committee to ask the favour of your valuable advice and assistance. Your high reputation in the musical world induces us to hope that you will do us the honour of assisting us in our attempts to acquire the sympathy and assistance of our English brethren in this undertaking, as Händel belongs as much, perhaps more, to you than to us. I therefore venture to hope that you will aid in forming a London committee, and will allow your name to stand as president."

(Signed) ALFRED VOLKMAN,

Halle, 14th April, 1856. Professor of the University of Halle.

Sir George Smart having expressed to the Halle committee his willingness to form an English committee in furtherance of the projected memorial, and having requested additional information, Professor Volkman stated, in reply, that His Majesty the King of Prussia had consented to become the patron of the undertaking, that several of the German sovereigns had promised their support, that most of the great towns of Germany were preparing musical performances in aid of the plan, and that Mr. Heidel, an eminent sculptor at Berlin, had submitted to the Halle

committee the model of a statue of Händel, which had obtained the formal approbation of the King of Prussia.

In accordance with the above appeal, Sir George Smart has been enabled to form an English committee, consisting of the following members:—Sir George Smart (President), Dr. Stern-dale Bennett (vice-president), Mr. Bowley, Mr. Goss, Mr. Hullah, Mr. Leslie, the Rev. Sir Frederick A. G. Onseley, Bart., Mr. Pole, Mr. Potter, Mr. Turle, Mr. Henry F. Broadwood (hon. treasurer), Mr. Charles Klingemann (hon. secretary).

The committee, in their meeting of this day, unanimously adopted the following resolutions:—

1. That it behoves this country, the second home of Händel, to show its respect for the immortal composer, and its sympathy with the present undertaking, by co-operating in the erection of a statue of Händel at Halle, his native town, on the occasion of the centenary of his death.
2. That this committee do appeal to all admirers of Händel in this country, to aid, by their subscriptions, in the erection of the statue.
3. That the assistance of the musical societies of this country, in furtherance of the proposed object, be solicited. By order of the committee,

CHARLES KLINGEMANN, Hon. Sec.

London, 3rd March, 1857.

The committee (without limiting individual liberality,) suggest that subscriptions not exceeding one pound each person would effect the object in view. Subscriptions received by the treasurer, Mr. Henry F. Broadwood, 33, Great Pulteney-street; by the members of the committee; and at the principal music shops.

MARIA SPEZIA.

M^DLE. MARIA SPEZIA is at present known to the English public by the rumours which her beauty and talent have created at Milan. After a triumphant season at the Imperial Theatre of Le Cannobiana, her services were secured for the stage of La Scala during the visit of the Emperor of Austria in conjunction with the tenor Giuglini, with whom she will make her *début* in England on the opening night of the season at Her Majesty's Theatre. M^dlle. Spezia achieved her greatest success in the *Huguenots* and the *Favorita*, and, but for her engagement for the London Opera, would have continued to reign *prima donna* at the magnificent establishment of La Scala. Notwithstanding her youth she has already established her fame at Verona, Turin, Venice, St. Petersburg, Moscow, and Lisbon. The versatility of her talents is suggested by the characters which she has sustained. Desdemona, Norma, Valentine, Rosina, and Leonora, the heroines of the *Lombardi*, *Macbeth*, *Il Trovatore*, and *La Traviata*, are included in her *répertoire*. It is curious that the *Traviata*, which, in the hands of M^dlles. Piccolomini and Spezia, has exercised so great a fascination, was, on its first representation, a complete failure. Sig. Verdi was in despair until Maria Spezia came to the rescue, and secured the success of the opera, which was repeated for twenty-six consecutive nights. M^dlle. Spezia furnishes another example of the influence of musical art upon Italian natures. Born of a noble family at Vienna, her passion for the stage manifested itself at an early age with so much intensity, that her relations found it impossible to resist her inclinations, and wisely allowed her to pursue the bent of her genius under the guidance of the most celebrated masters of her art.

GLoucester Musical Festival.—The surplus from the proceeds of the late Festival was £125. The expenditure exceeded any former occasion by the sum of £300.

CHELtenham.—On Friday, Mr. Frederick Huxtable gave a Pianoforte "Recital," making the sixth during the season. Owing to there being a far larger number of applicants than Mr. Finlayson's music-hall could accommodate, the recital had to be held in the Rotunda, which was crowded by an audience comprising all the musical *dilettanti* of the neighbourhood. The programme consisted of Beethoven's grand sonata, Op. 57; Osborne's Irish and Scotch fantasia; Billet's *nocturne*, "Pensée d'amour;" Richard's "Moonlight serenade;" Madame Oury's "La Traviata;" Jaell's "Dans des Fées," and the "March d'Italy" of Leopold de Meyer. Billet's *nocturne* and Osborne's piece were warmly applauded, and Madame Oury's brilliant *fantasia* came in for a full share of favor.

HÄNDEL'S WORKS.

(From the *Neue Wiener Musik-Zeitung*.)

In the year 1859 (on the 14th of April), the day will return on which, a hundred years before, George F. Händel died. Preparations are being made in the town of Halle to erect a monument to the great musician, who was born there, and this, it is easy to foresee, will cause the day to be celebrated all through Germany in a manner worthy of the occasion.

The idea of this festival in Händel's native town was connected with a somewhat similar plan which had been projected elsewhere, namely, to erect, in honour of the great deceased, a second and more comprehensive monument in the hearts of the German people, in the form of a complete, critical, and splendid edition of his works. This is a debt of honour which Germany has to discharge, and which for a century after Händel's death has remained unpaid.

It is universally known that the English, among whom Händel lived and worked most, as well as died, look upon the great musician as their own, and have raised a monument to him in the Pantheon of their celebrated compatriots.

If Händel is ever to be restored to the rights of citizenship among ourselves; if we are not to remain behind the English in our knowledge and appreciation of that genius which is our own; if we are to make up by mental appropriation for the material loss of his works, the manuscripts of which the great Frederick II. in vain endeavoured, after Händel's death, to obtain, there is, indisputably, the most pressing necessity that a complete, historically-critical edition of his works should be published by Germans for Germans.

To set on foot such an edition, the musical composers and teachers named further on, have, in consideration of the approaching centenary, as well as on the recommendation and "under the high protection and patronage of his Royal Highness, the art-loving Duke of Saxe-Coburg-Gotha," formed themselves into a committee, and bound themselves as a body to afford the undertaking all the assistance in their power, and to excite public interest in its behalf. From this committee a more limited board of five directors will shortly be appointed, for the purpose of conducting the management and publication of the edition.

Destined to become a monument to the musician, this edition should, as far as possible, be at the same time a model of German care and solidity. It will restore, in the clearest possible form, the scores, most minutely compared with the original manuscripts as well as existing copies and old editions. In order to render it most generally useful, and extend its circulation, pianoforte selections will be added to the scores of the vocal works. A careful German translation will be appended to the original English and Italian text. Useful introductions and remarks, relating both to facts and biographical details, and as short and comprehensive as possible, will be prefixed to each separate work. The complete works, divided into the three classes of operas, oratorios, and hymns, with chamber and instrumental pieces, will be arranged, under these divisions, in chronological order, without, however, it being obligatory that this order should be observed in the editing and publishing of the separate works. Whatever is most necessary to the wants and tastes of the many, whatever is important, whatever is new and unknown, may possibly be preferred for the first numbers, provided the place which it will occupy in the collected series is assigned to each volume.

For the sake of variety, and in order that the completion of the edition may not extend over too long a period, three volumes, consisting of one of each of the three divisions, will be published every year. Of these volumes, the operas, it is calculated, will require 20, the oratorios and works of that description 28, and the instrumental and remaining vocal pieces, 12. If this edition, which is not a bookseller's undertaking but a social one, meets with the same sympathy as the edition of *Bach's Works*, it is proposed to set down the three annual volumes, which may, on an average, be calculated as extending to 120 sheets, at the yearly sum of ten thalers.

Messrs. Breitkopf and Härtel of Leipsic have undertaken to

print and publish the work. The above-mentioned committee alludes, in its address, to one of the most simple and most natural means of furthering the undertaking: it is that the subscription of each of the many large and small musical societies in Germany might be procured for one copy a-piece of the work, and that the amount (when there is no more expeditious way) might be defrayed by performances which should present the audience with something from the works they were called upon to aid in furthering. Such a plan could, moreover, be carried out without incurring any very great burden, since the completion of the entire work would, under all circumstances, take a long series of years, over which the trouble and expense might be distributed so as to fall lightly even upon the smaller societies.

C. F. Becker, Leipsic; L. Bischof, Cologne; Breitkopf and Härtel, Leipsic; F. Chrysander, Berlin; S. W. Dehn, Berlin; J. Faist, Stuttgart; Joseph Fischhof, Vienna; Robert Franz, Halle; G. G. Gervinus, Heidelberg; H. Giehne, Carlsruhe; C. G. P. Grädener, Hamburg; M. Hauptmann, Leipsic; Franz Hauser, Munich; Ferd. Hiller, Cologne; Otto Jahn, Bonn; J. F. Kittl, Prague; E. Krüger, Aurich; Franz Lachner, Munich; Vincenz Lachner, Mannheim; Franz Liszt, Weimar; Julius Maier, Munich; C. A. Mangold, Darmstadt; Frederick Marburg, Königsberg; A. B. Marx, Berlin; Giacomo Meyerbeer, Berlin; J. Moscheles, Leipsic; J. T. Mosewius, Breslau; Sigismund Neukomm, Heidelberg; Count von Redern, Berlin; Jul. Rietz, Leipsic; F. W. Rühl, and Schnyder von Wartensee, Frankfort-on-the-Maine; E. Sobolewski, Bremen; Julius Stern, Berlin; and Arnold Wehner, Hanover.

The board of directors appointed by the Committee of the German Trade Union consists of Messrs. F. Chrysander, S. W. Dehn, G. G. Gervinus, M. Hauptmann, and Breitkopf and Härtel, who now solicit subscriptions for this edition of *Händel's Works*.

Subscribers bind themselves to pay a yearly subscription of ten thalers, to be paid in portions of five thalers every six months. Directly the subscription list contains a number of names affording reasonable grounds for believing in the success of the scheme, the fact will be publicly stated, the first number announced, and the first call made.

Persons intending to become subscribers are to notify the same by letter, stating the date of the same, as well as their residence and name in full, and sent direct, by post, to Breitkopf and Härtel, Leipsic.

WEBER AND ROSSINI.

WEBER, passing through Paris in the month of February, 1826, was desirous of making the acquaintance of Rossini, then in the height of his glory. He wished, and at the same time feared an interview. Endowed with a timid and kindly nature, Weber reproached himself for having written some rather severe criticisms on *Tancredi*, at the period when that work was first produced in Germany. He was apprehensive that the celebrated Italian *maestro* would cherish an ill-feeling towards him for these criticisms, of which, as Weber thought, he could not fail to entertain unpleasant recollections. Rossini was informed of Weber's anxiety to know him, and of his hesitation, fears, and scruples. "Let him come, or rather let me go to him," said the great Italian. The next day Weber ascended, not without effort, the steep staircase which led to the apartments of Rossini, situated, as everyone remembers, over the Salle Favart. Halting almost at each step, emotion and fatigue arresting his respiration, the composer of *Der Freischütz* arrived at last at the door of the temple where reigned the god of modern opera. Weber pressed his hand to his heart to allay the violence of its beating. He rang the bell quietly; the door opened as if of its own accord, and, in an instant after, Weber was in the arms of Rossini, who loaded him with the praises, caresses, and protestations of esteem and friendship with which

* We should be glad if the voracious and enlightened *feuilletoniste* of the *Moniteur-Constitutionnel*—Sig. Pietro-Angelo-A. de Rovray de Fiorentino—would inform his countless English readers *what* were the "deceptions and annoyances" that awaited Weber in the British capital.—ED. M. W.

his own inexhaustible fancy, his active and charming *esprit*, could inspire him.

It was a delightful moment, for one so simple and affectionate as Weber, who had not experienced many such new deceptions and fresh annoyances awaited him in London.

FIorentino.

BEETHOVEN,

SES CRITIQUES ET SES GLOSSATEURS :

Par A. Oulibischeff, Leipzig, Bro., 1857.

BY O. LINDNER.*

THIS work of M. Oulibischeff, which is remarkable for the perspicuity of its exposition, and the clearness of its opinions, is an important addition to the means at our disposal for rightly appreciating Beethoven. As, however, we do not agree with the author in various material points, we will begin by giving his principal ideas without any comment of our own, in order that we may not, by our criticism, forestall and interrupt his train of thought, and render it more difficult to be understood.

Oulibischeff commences with a compressed review of the general progress of music during the first twenty-five years of the present century. At the end of the eighteenth century, Mozart had blended the three national tendencies of music, namely, the Italian, the French, and the German, into one. He was the starting-point, and to surpass him in his perfection was impossible, for "to that which comprehends everything nothing can be added;" but the three tendencies re-appeared, and, while one-sidedness again asserted itself, the production of something new in the various separate tendencies became possible. In the first place, the three great masters of the French school, Cherubini, Méhul, and Spontini, appear: "France, who had set the beginning of the age in motion, naturally first found in music expressions and forms for the stormy epoch she had brought forth." Music mirrored the condition of men's souls, as literature mirrored that of their minds. While, on the one hand, the grand and statuesque style of Gluck, and, on the other, the soft and voluptuous charm of the melodies of Piccini and Sacchini suited the circumstances of a tranquil state of society, nourished on classically literary ideas, and steeped in the refinements of gallantry and luxury, was it not true that nothing of all this could satisfy a state of society shaken to the very foundations of its opinions and institutions? Must not the whole dramatic music of the eighteenth century have appeared cold and flat to souls agitated so profoundly by civil troubles and war? Does not the word *flat* express in the most comprehensive and truest manner that which we miss in the operas of the last century, without even entirely excepting those of Mozart himself? We require, upon the lyric stage, grander and fuller proportions, quicker songs, sharper rhythm, more expansion of the vocal masses, and more striking sound in the instrumentation.

All this is to be found in *Lodoïska* and *Le Porteur d'Eau*, and Cherubini may be regarded not only as the founder of French operatic music, but as the musician who, after Mozart, exercised the most influence on the general tendency of the art. An Italian by birth, as well as by his excellent education, which was guided by Sarti, the great master of composition; a German by his musical sympathies, and the varied nature and profundity of his knowledge; and a Frenchman, by the principles of that school to which we are indebted for his finest dramatic works, Cherubini appears before us as the most perfect musician, if not the greatest genius, of the nineteenth century. The overtures to *Lodoïska*, *Le Porteur d'Eau*, *Faniska*, and *Medea*, to which we must add Méhul's Hunting Overture, are the first of our modern instrumental music, so imaginative, poetical, warm, and effective, and which Beethoven, Weber, and Mendelssohn were destined to raise to such a height. Haydn and Beethoven acknowledged Cherubini as the first of living dramatic composers. On the other hand, his *Requiem* and masses secure him the same place among all those musicians of

the present century who have tried their powers in sacred music; in fact, in this particular, he almost stands alone. Fétis remarks that it was he who founded "effect-music." Since all music ought to produce effect, we might, perhaps, inquire what Fétis understands by the term. Effect-music is that kind of music which employs the most energetic means to work directly on the masses, and to excite and electrify even the most unsusceptible. Intentions strongly announced, strongly impressed upon the ear, and capable of being instantly understood; a great deal of bustle and splendour; plenty of stimulating rhythms; a style of composition bold, but generally very remote from any combination that might be only with difficulty intelligible to imperfectly educated ears; strange unions of different sounds, striking and astonishing the hearer; and, lastly, the co-operation, in rich profusion, of the brass instruments—such composes what is now called effect-music, in contradistinction to the works of the century just past, the less positive character and more learned style of which did not permit them to work with equal power upon the nervous system. In order to be perfectly understood and enjoyed, these masterpieces required musical knowledge and intelligent hearers; this naturally prevented them from producing an effect upon everyone. At the present day, effect-music has been continued and extended to its utmost limits, by musicians, who, possessing neither the talent, knowledge, nor taste of Cherubini and his legitimate successors, have, among the Italians, degenerated into a screaming in unison on the stage, and instrumental noise. This noise has brought about the most complete decay of the art of singing, and in order to justify it, people cite this very act of the composer himself. They say: "the public must have something to hear in an opera instead of the singers, who no longer know how to sing."

By the side of Cherubini shines Méhul, especially by the peculiar local tone he managed to hit on in *Joseph*, and, near him, is Spontini's *Vestalin*, composed under the influence of the most brilliant period of the empire. In this, which is his best work, Spontini appears as the completer of Gluck; the *Vestalin* is the finest, grandest, and last model of lyric tragedy, which ended almost simultaneously with classic tragedy. While the French school thus obtained, from 1800 to 1815, a higher rank than the Italians and Germans in the serious style, it was no less victorious in the comic style, which burst into its fullest bloom in Boieldieu's *Dame Blanche*. If, however, we examine on what the most important and best merited triumphs of this school were founded, we shall find that the cause of them was the constant employment and increased development of the principle of *dramatic truth*, realised by Gluck. An uninteresting piece cannot be saved by the most indisputable beauties in the music. Italian music, the grand principle of which is *sensibility*, was revived by Rossini. "The yoke of the *libretto* has, we know, never pressed very heavily upon Italian composers. Rossini freed himself from it altogether, but he sang so wonderfully well, that, in place of dramatic truth, he gave the *dilettanti* the truth of *pleasure* which they sought in opera, as perfect and complete as it was possible for it to be." (A detailed account of Rossini's characteristics, and the forms created by him is superfluous in our notice.)

Lastly, German music sprang up, first seeking to wing its national flight in Zumsteeg and Spohr, and then Weber, who, of the heirs of Mozart and Gluck, is most favourably mentioned, appeared with the romantic operas, *Der Freischütz* and *Oberon*. Weber and Beethoven died pretty nearly at the same time; after them came the last master—Mendelssohn. Among later composers, Meyerbeer towers far above the rest.

(To be continued).

WELLINGBOROUGH.—The Harmonic Societies' concert was given on Tuesday evening, for which were engaged the following London artists: Miss Julia Bleaden, vocalist; Mr. T. Harper, solo trumpet; Mr. C. Harper, horn; Mr. A. Nicholson, oboe; and Mr. H. Nicholson, solo flute. The performances were much enjoyed by the audience, the only drawback to the evening's entertainment being the smallness of the room, which was inconveniently crowded.

* From the *Echo*, of Berlin.

LEIPSIK.

(From the *Neue Wiener Musik-Zeitung*.)

MARCH 13th.—(Liszt for the second and last time).—On the 4th inst., Richard Wagner's *Tannhäuser* was performed for the benefit of the operatic stage manager, Herr Behr. *Capellmeister* Dr. Franz Liszt conducted. His staff,* when we remember the empty houses at other performances of *Tannhäuser*, worked wonders; the theatre had never been so full as on the evening in question; and this, too, in conjunction with the fact that Herr Behr had received permission to raise the prices! One thing is certain: *Tannhäuser* will never bring in so much again. But Liszt was not the only attraction. It was known that the principal parts would be sustained by the popular singers from the Opera-house at Weimar—Herr von Milde, the barytone, his wife, and Herr Caspary, the tenor. This fact also attracted people. Now for the result. This was, in truth, brilliant enough. The opera went most smoothly. The laborious study bestowed upon it in the six hours of harassing rehearsal, was manifest from the very overture, as was, also, the most peculiar reading of the conductor. This predominated throughout the performance: I refer to the slow *tempi*, under which (as friend Winzel remarked to me) no one had to suffer more than the poor wind-instrumentalists, who frequently, in the sweat of their brows, completely lost all sense and breath. The overture profited by this, in my opinion, at least. Afterwards there was too much dragging, and the slow movements became monotonous. It is said, by the way, that Liszt was received on his appearance by bravos; I did not hear them, nor did I see the wreath of laurel, which is reported to have been placed on his desk. Wolfram von Eisenbach and the Princess Elisabeth were, however, overwhelmed with sterling applause, and, in truth, the artistic pair, Herr and Mad. Milde, were, in all respects, most excellent, and justified the reputation which had preceded them as *Wagner-Interpreters*. Caspary, the unhappy *Tannhäuser*, on the contrary, excited within us the unchristianlike wish that—although, it must be owned, to the detriment of his morals, but for the sake of Art and ourselves—he had remained in the Venusberg, or at home! He was atrocious; that sums up everything. It is unintelligible how such a Saul has got among the Weimar prophets! Anything like a natural style of singing and playing was out of the question; his management of the mouth was pitifully bad, and his tones, from continual cramplike action of the chin and uninterrupted “slurring,” in the highest degree repulsive.

Liszt left on Thursday. On the whole, he has reason to be satisfied with his reception in Leipzig. He met with a public who calmly appreciated his efforts, and acknowledged, in a becoming manner, his willingness to further, most unselfishly, noble aims. That he does not write better music is not his fault. That his music is not written in the spirit and character of true musical beauty is a point on which all the press of this town, with the sole exception of the *Wagner-Liszt* organs, is unanimous. We are curious to hear what Lobe will have to say on the subject in the next *Fliegende Blätter*.

The day after this *Tannhäuser* performance, we heard, at the last but one (the 19th) of the Gewandhaus Concerts, on the 5th March, George Frederick Händel's *Alexander's Feast* (Mozart's instrumentation), with Herren Rudolph Otto and E. Sabbath, soloists of the Domchor at Berlin; a model performance of an old work which contains many beauties, but is, in general, exceedingly antiquated. The second part of the concert consisted of Beethoven's symphony in C minor, which reconciled one again with the world of tune, refreshing and elevating the audience.

We have still two Gewandhaus concerts to expect; that for the benefit of the Poor on the 19th March, and the 20th Subscription Concert on the 26th.

The Euterpe closed last Tuesday, with Cherubini's *Requiem* for mixed chorus, and Beethoven's symphony in B major: both

* In order to avoid any misunderstanding, we beg to remark that we mean his staff, or bâton, as conductor. Liszt, as is well known, has another staff—namely, a staff of musicians and literary men.

most successful efforts, reflecting great credit on the choruses, instrumentalists, and, particularly, on that highly meritorious conductor, Herr Langer. RAIMUND.

AN EVENING AT ROSSINI'S.

(From the *Neue Wiener Musikzeitung*.)

THAT clever writer, Taylor, says, in the *Advertiser*:

“Rossini felt so comfortable in England, that he used to receive very graciously every Briton who was recommended to him. In the summer of 1856, I met the *maestro* in Wildbad, and, having a letter of recommendation to him, in case we should come across each other, I availed myself of it, and was very amiably welcomed.

“On a table before the sofa lay a pile of German newspapers. I remarked that I was not previously aware the *maestro* understood so much German.

“‘I do not understand much either,’ answered Rossini, ‘but a countryman of mine, who has resided twelve years as a teacher of languages in Germany, and understands German thoroughly, sometimes does me the pleasure of reading extracts from those papers, in which the cause of the so-called *Music of the Future* is advocated. Thirty years ago, I should have been angry at the nonsense that is indulged in on the subject, but now I only laugh at it.’

“‘This new kind of music is not at all successful with us,’ I remarked.

“‘Because sound common sense rules in England, and, after all, the worthy Germans do not like such music either, and the poor fools who wish to render themselves immortal through it, employ a great deal of money, words, and trouble, to procure its acceptance. People are compelled to listen to it, but it pleases no one.’

“We then spoke on various matters.

“‘Do not go,’ said Rossini, as I was about to depart. ‘It is just two o'clock, and I have got a young pianist coming to play me some *Music of the Future*. The young man will convert or crush you.’

“Here upon, a young man, with long hair and a pale face, entered, bowed, muttered a few common-place greetings, and sitting down to the grand piano, played a sonata by Brahms and something by Wagner. The sonata evidently bored Rossini and tortured his ears at the same time; but when Wagner's music was concluded, he broke out in a loud fit of laughter.

“‘Is not that rich?’ he said, on recovering his composure. ‘Herr Wagner rejects all that the older composers have written and despises me, and, after I have again and again waited for a melody, there comes one, and it is by myself!’

“The young pianist was quite confused, for he did not belong to the impudent class.

“‘But the *Tannhäuser* march!’ he stammered forth.

“‘Ah!’ retorted Rossini, sarcastically, ‘you mean the one with the *Freischütz* melody. That reminds me forcibly of the gipsies who steal other people's children, and daub them over with brown, in order that we may not know them, *mais, mon Dieu*, we know them for all that.’

“The pianist left, and I followed him shortly afterwards. Even when I was on the stairs, I could hear the *maestro* Rossini's hearty laugh.”

TONIC SOL-FA ASSOCIATION.—The rapid progress of the method of teaching singing by the system of the above association is a guarantee of there being “something in it.” On Tuesday evening an enormous audience was collected in Exeter Hall, for the purpose of hearing the system explained practically, by means of a chorus of about 800 students, and theoretically through a verbal explanation in the form of a lecture given by the Rev. Mr. Curwen, of Plaistow, one of the most staunch supporters of the method, and the founder, we believe, of the present association. Mr. Hickson, well known for his exertions in the cause of popular education, was in the chair. The Rev. Mr. Curwen is well qualified for the task he undertook. His language is clear and to the purpose, and his explanations

were readily understood by the audience, who, during the course of the lecture, sang two hymns at sight from copies distributed among them previously. and sang them, indeed, in a manner that proved the efficacy of the system, at all events as regards its bearing on plain tunes. We shall not attempt an explanation of the method, but refer those among our readers who may feel interested in the matter to the work published, we believe by Mr. Hickson, on the subject. The proceedings of the evening were evidently satisfactory to the assembly, and we have no doubt many future meetings will take place. A selection of sacred and secular vocal music was sang during the evening, in a very satisfactory manner.

VIVIER.—The city of Dijon has been lately specially privileged Twice, only at an interval of two days, it has seen its fine theatre invaded by a crowd anxious to hear and to applaud the very original *virtuoso* and extraordinary artist who bears the name of Vivier. No sooner was it known that the celebrated horn-player had consented to assist at a concert got up for the benefit of the poor, than the box-office was taken by assualt, and in less than an hour every place was disposed of, although the prices had been raised higher than ever known, and it was understood that Vivier would play but one *morceau*. The theatre could scarcely contain a fourth of those who were anxious to obtain tickets. There was but one way of stopping the complaints of the disappointed crowd, and that was to promise a second concert, and this promise was no sooner given than every place was bought up in advance, the price of places being the same as for the first concert, and before the artist had been heard. Two enormous receipts—an astounding success—compassion for all who had not been able to hear him—such was the result of the Vivier's appearance at Dijon.—*France Musicale*.

NORTHAMPTON.—Two concerts were given, by Mr. J. F. Klitz, on the race nights, for which he secured the services of Miss Julia Bleaden, Miss Bessie Palmer, Messrs. C. and T. Harper, and A. and H. Nicholson. The audiences were large, and the performances gave great satisfaction.

MR. GEORGE TEDDER'S CONCERT took place in the Royal Surrey Gardens on Wednesday evening, and was well attended. The programme consisted of selections from various popular operas, which were sung by Madame Zimmermann, Miss Banks, Madame Rudersdorff, Miss Alleyne, Madame Weiss, Madame Thillon, Madame Onorati, Miss Palmer, Miss Poole, Mr. T. Williams, Mr. Weiss, Mr. Tedder, Mr. Allan Irving, etc., etc. The instrumentalists included Mdlle. Coulon, Mr. Boleyn Reeves, and the Hungarian Band. The length of the programme prevents us giving anything like a detailed account. Suffice it to say that the "encore system" was the order of the night, and that the concert gave, evidently, immense satisfaction to Mr. George Tedder's numerous friends, who rewarded him for all his efforts, with loud applause.

E. J. LODER.—Subscriptions received for the benefit of Mr. E. J. Loder, who has been suffering from a severe mental disease, which has disabled him from pursuing his professional avocations.

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It is requested that post-office orders be made payable to either of the under-mentioned houses, who have undertaken to receive subscriptions:

ADDISON, HOLLIER, & LUCAS, 210, Regent-street.
BOOSEY & SONS, 28, Holles-street.

MISS ARABELLA GODDARD'S SECOND SOIRÉE

(of the Second Series) will take place at her residence, 47, Welbeck-street, on Wednesday, April 15. Programme:—

PART I.
Chamber Trio, in A major, for pianoforte, violin, and violoncello, Miss Arabella Goddard, Herr Deichmann, and M. Fague—W. S. Bennett. Sonata in E major (Op. 109), pianoforte, Miss Arabella Goddard—Beethoven.

PART II.
Air Varié, in B flat, for two performers, pianoforte, Miss Arabella Goddard and Professor Sterndale Bennett. Lieder ohne Worte, "Volkslied," in A minor (book 4), and "Presto" in C major (book 6). Pianoforte, Miss Arabella Goddard, Vocalists—Miss Juliana May and Mr. W. Winn. Accompanist—Sig. Fossi.

DEATH.

On the 28th March, Mr. Adam Leffler, the well-known vocalist, after an illness of a few hours duration.

TO CORRESPONDENTS.

ENQUIRER.—*Mdlle. Désirée Artôt is the niece of the celebrated violinist of the same name. She made her début in Brussels, at a concert of the "Association des Artistes Musiciens," last year. Since then she has made a tour through the principal cities of Belgium, and has everywhere met with the greatest success. Mdlle. Artôt is a pupil of Madame Viardot.*

THE EMPORIO.—*The number of the "Emporio" alluded to by our correspondent has not reached our office.*

CLASSICUS.—*Händel died nine years after Bach, and nine years older. The date of Bach's death was 1750 (July 30); that of Händel's 1759 (April 14). The former lived to the age of 66, the latter to the age of 75.*

THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 4TH, 1857.

In another column will be seen a review of Mr. Gye's prospectus, which has at length been issued.

So now we have once more the opera season before us, and once more "two Richmonds in the field." We heartily wish success to both of them, if only on account of the large number of deserving persons that two such immense establishments must help to gain an honest livelihood. The chances of success (apart from the superiority of position and *locale* that attaches to the magnificent theatre in the Haymarket), the chances of success we think are pretty well balanced. The Piccolomini fever is not likely to subside, even though it may not absolutely increase in intensity. If Mdlle. Spezia be as handsome and clever as is reported, and if Signor Giuglini realises the high standard which has been assigned to him, two other fruitful sources of prosperity will have been secured. A first-rate tenor is what Mr. Lumley has stood in want of ever since Mario left him. In the much talked of new dancer, Mdlle. Pochini, too, the *impresario* of Her Majesty's Theatre would seem to have turned-up a rare trump card. Time will show. Mdlle. Pochini makes her *début* on the first night; and if she can manage to eclipse the memory of Carlotta Grisi in the fascinating creation of *Esmeralda*—for that is the part in which she is going to solicit the good graces of the English public—she will be a phoenix indeed. Lastly the hint at a Keanish *Don Giovanni* causes the hearts of connoisseurs to flutter. On this head much depends upon Signor Bonetti, *chef-d'orchestre*, and no little upon the "*suggeritore*," Signor Fontana, who will doubtless "suggest" both histrionically and *mise-en-scénically*.

The "novelties" at the Royal Italian Opera have their attractions also. One new comer alone will excite universal curiosity. We allude to Mdlle. Victoire Balfe, youngest daughter of Michael William Balfe, of whose antecedents our readers know enough. Rumour is very eloquent in behalf of this young lady, who has never trod the boards before. The *prestige*

of her name alone—without taking into consideration her youth, her personal attractions, and the admirable promise she is said to exhibit—would incline the public towards her and invest her *début* with special attraction. Mr. Gye has also another new comer—Mdlle. Parepa—about whom we are told great things, which it is to be hoped may be proved to have truth for their foundation. Then he has strengthened his ballet, of which Fanny Cerito is once more the queen, by the addition of Mdlle. Plunkett, well-known and admired by all amateurs of choreographic talent. And lastly, *Fra Diavolo*, adapted by its gifted composer for the Italian stage, with Mario for the brigand, the revival of Mozart's incomparable *Figaro*, and other quasi-novelties in the operatic way, may be cited as strong points in the programme of the Royal Italian Opera.

Thus, as we have premised, the chances of success at the two houses are very nearly on a par, and there is not much likelihood of the public exclaiming, with Mercutio, "A plague on both" of them. In spite of the dissolution of Parliament, and another impending event of no less gravity (which, however, seems to be regarded as less absolutely certain than was anticipated), a more than average season is prophesied. All the managers of our Italian Operas have to do, then, is to fulfil the pledges they have given, and rely upon the public for rewarding their enterprise and good faith. Next year, when a new Covent Garden Theatre shall have arisen from the ruins of the old, the competition will be on fairer and more equal grounds.

THE death of Mr. John Mitchell Kemble, which occurred on Thursday, the 26th ult., leaves a serious gap in a very limited class of persons, the Anglo-Saxon scholars of England. "The Greeks," said an Egyptian priest, "have neither knowledge of antiquity, nor antiquity of knowledge. We may say of the English that they have the latter in abundance, but that with respect to the former, as far as concerns their own early condition, they might vie in ignorance with any loiterer of the Athenian market-place.

Mr. Kemble is, perhaps, most celebrated in the learned world, for his publication and subsequent translation of the Anglo-Saxon poem, "Beowulf." What inhabitant of our island from Lands' End to John o'Groat's would think his education neglected because he had never heard of "Beowulf?" Nay, beyond a small circle of special scholars, who has heard of "Beowulf?" And yet the language of this same "Beowulf" is the basis of the language that we talk every day, and the learning connected with the Anglo-Saxon period of our island, concerns us nearly, even if we only take a geographical view of the matter.

Far be it from us to desire that the primitive literature of the North, should be substituted for that of ancient Greece and Rome, as a subject for academical studies. There are some works written for all time; others that merely illustrate a past time. Among the former we rank the productions of Homer and Sophocles, among the latter the emanations of early Scandinavians and Teutons. We may still take the Greeks for models, but woe to him who imitates the Edda.

As far as literature is concerned, we are entirely cut off from our ancestors. Every housemaid is familiar with Venus and Cupid,—though perhaps she might be a little puzzled if they were called Aphrodite and Eros,—but Thor and Odin, even if you style him "Woden," are names without significance to the multitude. Mr. Planché, in the early

days of his burlesquing, used to give us very Christmas a dainty fable from the *Metamorphoses* of Ovid, cooked up in his most delicate fashion, and everybody appreciated the profound treat. Mr. Shirley Brooks once essayed a smart extravaganza in which the deities of Walhalla were the acting personages, and the theme, wherever he employed his humour, was no more understood than if it had been taken from the theology of Buddhism.

This utter ignorance as to their own antiquities is not to be found among the educated Germans. Their worship of the Greeks far exceeds that of the English, nay, borders on what would be here considered unblushing Paganism; but, nevertheless, the heroes of the "Niebelungen-lied" are familiar objects, while editions of old legends, and translations (into the modern tongue) of old epics and lyrics, accessible to the general public, are constantly making their appearance. Could we not a little imitate the Germans in this respect? Is it necessary that the study of our own antiquities should be confined to so very—very few individuals—even among those who would boast their proficiency in various other departments of literature, ancient and modern.

In the memory of the theatrical world, Mr. John M. Kemble, will live as the scion of an illustrious house, and also as the licenser of plays. Had we not two or three very excellent friends, to whom the office of "licenser" would be a comfortable "birth," we should heartily wish that this office was ranked among the Anglo-Saxon antiquities, and consigned to oblivion accordingly. Why the English public, that enjoys an unfettered press, should have a theatre subject to a censorship we cannot comprehend. The national standard of propriety is only to be found in the people, and if the popular feeling is outraged it will enforce its will in a manner that cannot be evaded, which is more than can be said of the edict of a licenser. We may regard the licenser's office much as the fanatical Mussulman regarded the volumes in the Alexandrian library. "If they contain what is already in the Koran," said the honest Caliph, "we don't want them: if they contain anything not in the Koran, they are abominable." In the same spirit, we say of the licenser, if his notions are identical with those of the public, his office is superfluous: if they are not identical, it is a form of tyranny.

Therefore, we implore Mr. Kemble's successor to make his place as much of a sinecure as he can. A sinecure it is, after all, free from sins of commission, and that is a great deal, in this wicked world.

MADAME NAU.—This well-known and eminent French cantatrice has arrived in London for the season.

MDLLE. VICTOIRE BALFE has arrived in town from Paris. Her approaching *début* at the Royal Italian Opera is the topic in musical and fashionable circles.

GRISI.—This celebrated, energetic, and inimitable cantatrice will open the Royal Italian Opera season, at the Lyceum Theatre, in one of her favourite characters.

MAD. OURY'S THIRD *Séance Musicale* came off on Thursday evening at her residence, 33, Argyll-street. The pianoforte performances were Beethoven's sonata in A flat, Op. 26; minuet and trio, by Mozart; gigue and gavotte, by Corelli; Weber's *duo concertante* for piano and clarinet; and *fantasia* on airs from *Trovatore*. All were received with distinguished favour, more especially the last—the composition of the fair pianist herself, which was loudly applauded. Mr. Charles Braham, Mdlle. Solari, and Sig. Ciabatta, were the vocalists.

ROYAL ITALIAN OPERA.

THE prospectus just issued can hardly fail to gratify the subscribers. The only grumblers will be found among those who calculated on Drury Lane, and the great French operas of Meyerbeer. To make amends for their disappointment—the impossibility of producing so-called “grand operas” at the Lyceum granted—Mr. Gye promises no less than four works new to the Royal Italian Opera, and three revivals. The novelties are Auber's *Fra Diavolo*, Hérold's *Zampa*, Verdi's *Traviata*, and Mercadante's *Giuramento*; the revivals—Mozart's *Nozze di Figaro*, Cimarosa's *Matrimonio Segreto* and *Don Pasquale*. If these are all produced, some of the favourite operas of last year must be abandoned.

Auber's *Fra Diavolo*—perhaps the greatest masterpiece of the Opéra-Comique—will be welcomed with unanimous delight. No work transferred from the French stage, *Masaniello* excepted, has been so popular in England. The music from beginning to end is exquisitely melodious, picturesque and characteristic. The airs have become household words in this country, and the principal character has always been the *cheval de bataille* of our greatest tenors. The only drawback will be in the necessary conversion of the dialogue into accompanied recitative, which MM. Scribe and Auber are now occupied in accomplishing. The *finale*, too, is undergoing some changes, and a new patter-song has been added for Lord Alcash, as he is christened in our English version. The cast will probably be as follows: *Fra Diavolo*—Sig. Mario; Lorenzo—Sig. Gardoni; Lord Alcash—Sig. Ronconi; Beppo—Sig. Tagliafico; Giacomo—Sig. Polonini; Zerlina—Mad. Bosio; and Lady Alcash—Mdlle. Marai.

Of *Zampa* we know nothing yet. This fine work of Hérold was once introduced at Her Majesty's Theatre, with Signor Fornisari as the hero—which necessitated the transposition of a great part of the music.

The revival of the *Nozze di Figaro* will be hailed with acclamations by all lovers of Mozart's music.

The *Matrimonio Segreto* will also be accepted with pleasure, were it for no other reason than because it affords Sig. Lablache an opportunity of appearing in one of his greatest parts.

If *Giuramento* is one of the best works of Mercadante, the most learned of modern Italian operatic composers, to whom it is only fair to give a hearing in England.

The immense success achieved by Signor Mario recently at the Italiens in Paris, in *La Traviata*—in which he appeared some thirteen or fourteen times with Mdlle. Piccolomini—has doubtless impelled the management to have recourse to that notorious composition of Signor Verdi.

Don Pasquale will be revived for the *rentrée* of Sig. Lablache, who returns to the Royal Italian Opera after an interregnum of one season.

The vocal company, embracing nearly all the artists of last year, has received reinforcement in the persons of Sig. Lablache, as we have just said, Mdlle. Parepa, from the Theatre Royal at Lisbon, her first appearance in England, and Mdlle. Victoire Balfe, daughter of the eminent composer, her first appearance on the stage. Of Mdlle. Parepa's antecedents, we know nothing. Mdlle. Victoire Balfe is reported to be endowed with rare abilities, and her friends are most sanguine as to her success. She has had the signal advantage of having in her father one of the most accomplished of vocal instructors. Her appearance is highly prepossessing, and her love for the art is, we believe, with her a ruling passion. Mademoiselle Victoire Balfe will most likely make her *début* in Rossini's *Otello*. The other sopranis are Madame Grisi, Madame Rosa Devries, Mad. Bosio, and Mdlle. Marai. The tenors are Signors Mario, Gardoni, Neri-Baraldi and Soldi; the barytones, Signors Ronconi and Graziani; basses, Signors Lablache, Polonini, Tagliafico, M. Zelger and Herr Formes—all “good men and true.” The *contraltos* is again Mad. Nantier Didiée, and Mad. Tagliafico occupies once more her old position as *comprimaria*.

In addition, the prospectus asserts that Signor Tamberlik will be “offered an engagement on his arrival from the Brazils.” As a matter of course Signor Costa retains his post at the head of the orchestra—without that eminent conductor the Royal Italian Opera would be virtually deprived of its right hand. His name

will be a guarantee for the efficiency and completeness of the band and chorus.

The ballet is made stronger than last season by the addition of Mdlle. Plunkett from the Académie-impériale, a great favourite and a very distinguished *danseuse*, and Mdlle Delechaux, a new importation. That scintillating choreographic star, Mdlle. Fanny Cerito, heads the list, her attendant satellites comprising Mdlles. Esper, Batalini, Leblond, Emma, Marie, and Elise. Mr. Alfred Mellon, as before, is leader of the ballet; Mr. Smythson, chorus-master; while Signors Panizza, Monterasi, and Maggioni, resume their offices respectively as maestro al piano, prompter, and poet.

In the introductory remarks of the prospectus, Mr. Gye alludes to the season of 1858, “when, he trusts, he will be able to restore to the Royal Italian Opera a home equal, if not superior, to that of which it has been deprived.” The hopes therein held out that Covent Garden will be rebuilt have been already referred to; and, if what rumour avouches be true, the new theatre will be ready by next season.

The Royal Italian Opera opens on the 14th instant—the same night on which Her Majesty's Theatre enters upon its campaign; and then the musical season of 1857 may indeed be said to commence in earnest.

NEW PHILHARMONIC SOCIETY.

IN no former year has the New Philharmonic inaugurated the season under more favourable auspices than on Wednesday evening. The assemblage was brilliant, the programme interesting, and the performance generally admirable. Dr. Wyld has at length succumbed to the opinions of his most judicious friends, who have long counselled him to undertake the sole conductorship, or to place the entire responsibility in the hands of another. That he was quite competent to fulfil the duties of the office, was proved at the first concert, when the following programme was given under his direction:—

PART I.

| | | | | |
|------------------------------|-----|-----|-----|--------------|
| Overture (<i>Ruy Blas</i>) | ... | ... | ... | Mendelssohn. |
| Air, “Batti, batti,” | ... | ... | ... | Mozart. |
| Serenade for 13 instruments | ... | ... | ... | Mozart. |
| Sinfonia Eroica, No. 3 | ... | ... | ... | Beethoven. |

PART II.

| | |
|--|--------------|
| Concerto in G minor (pianoforte) Mr. J. F. Barnett | Mendelssohn. |
| Carnival de Venise (with variations), Mad. Gassier | Benedict. |
| Overture, (<i>The Ruler of the Spirits</i>) | Weber. |

No piece could have been chosen better calculated to test the quality of the band, than the fiery overture to *Ruy Blas*, which has much of the impetuosity of Weber, combined with the invariably striking originality of Mendelssohn. It was finely executed, and applauded “to the echo.”

Mad. Gassier, though evidently labouring under the epidemic which ordinarily prevails at this time of the year, sang Mozart's song most charmingly. The violoncello *obbligato*, however, was too loud—although the violoncellist was no less a *virtuoso* than Mr. Collins.

The titanic symphony of Beethoven was admirably given from first to last, and produced an immense effect. Each movement was loudly applauded, and the termination was followed by great enthusiasm.

Miss Staudach, a German pianist of repute, had been announced to play Beethoven's concerto in C minor. The lady, however, had not arrived, and at the last hour, as we were informed, the place of soloist was assigned to Master John Barnett, the talented pupil of Dr. Wyld, who undertook to play the G minor concerto of Mendelssohn. His performance was energetic and brilliant, and received with unanimous plaudits, followed by a recall. Master John Barnett, however, must be warned against a false expression, which, in pianoforte playing, is as objectionable as in acting or singing. Better no expression at all than affected expression.

Weber's overture ended the concert with great *éclat*.

Mr. Willy displayed his accustomed ability as *chef-d'attaque*. Miss Arabella Goddard is to play Mozart's concerto in C minor at the second concert.

SACRED HARMONIC SOCIETY.

The star of *Israel in Egypt* at length promises to be in the ascendant. Although regarded by musical judges as the most masterly work of its composer, it has never yet attained its just share of publicity. Partially obscured by the astonishing brilliancy of *The Messiah*, which is allied to a subject enlisting universal sympathies, *Israel* has not hitherto enjoyed the same chances of popularity as that most universally understood and appreciated of all oratorios. Another drawback has stood in its way—namely, the few airs and duets for the exhibition of the singer's talent on the one hand, and the vast number and elaborate construction of the choruses (which distinguish *Israel in Egypt* from every corresponding sacred work, either of Händel or his successors) on the other; and, lastly, the extraordinary difficulty of many of these choruses, which have perplexed chorus singers and music directors time out of mind. In Händel's own day so great were the obstacles offered by the peculiarities we have cited that *Israel in Egypt* was rarely performed as originally composed; and the author, who could not but be conscious that it was his finest work, must have felt deeply humiliated at being compelled to solicit public attention to its merits through the intervention of what, under the circumstances, can only be designated as "clap-trap." Songs and other pieces from inferior compositions were interpolated; and so this immortal masterpiece frequently assumed the shape of what was little better than a *pasticcio*.

But the above incidents, together with the history and plan of *Israel in Egypt*, have been more than once related and commented on at periods when the oratorio was produced at the concerts of the Sacred Harmonic Society. On such occasions, moreover, it has generally been our duty to complain of manifold imperfections in the performance. We have now a pleasanter task. The first (we trust not the last) performance of *Israel in Egypt* this season has conferred the highest possible credit upon the members of the Sacred Harmonic Society and their accomplished conductor. As this is to constitute one of the three oratorios to be given during the great festival in honour of Handel at the Crystal Palace, it has no doubt enjoyed the advantage of more than usually careful preparation. Nevertheless, whatever the cause, there can be no doubt that an execution so generally effective of *Israel in Egypt* was never accomplished before in Exeter-hall, or probably anywhere else. So satisfactory, indeed, was the result, that even the impracticable chorus, "The people shall hear," went well, and was sung in almost irreproachable tune throughout. The whole of the first part—which includes the sufferings of the hardly-burdened Israelites under the dominion of that Pharaoh "which knew not Joseph," the plagues brought upon the Egyptians by Divine power through the interposition of Moses, and the miraculous passage through the depths of the Red Sea—was marvellously rendered. Every chorus told, and the encore elicited by "He gave them hail-stones," thoroughly well deserved as it was, must, nevertheless, be regarded rather as a tribute to the immediately recognised beauties of a familiar masterpiece than as an acknowledgment of the execution having been superior to that of any other chorus in this portion of the oratorio. The second part—from the overpowering "Horse and his rider" to the conclusion, where that sublime hymn of exultation and worship is repeated—was almost equally gratifying. Some exceptions might be made, it is true; but in so admirable a performance it would be mere hypercriticism to insist upon a few minor defects, which alone prevented the whole from being apostrophised as blameless. The audience were evidently impressed in the highest degree, and many, previously incredulous, were heard to avow that *Israel in Egypt*, if not greater than *The Messiah*, was at least quite as great—a proposition which, with those competent to form an opinion, is incontrovertible. The interesting and comprehensive treatise of Mr. Macfarren,—as sound an authority upon grave musical questions as any in Europe—circulated among the audience in the shape of what Mr. Ella terms an "analytical programme," helped materially to the enjoyment and understanding of the colossal work of which, though Händel himself was so reasonably proud of it, it remained for posterity to recognise and admit the worth.

The solo singers—Madame Weiss, Miss Dolby, Mr. Montem Smith, Signor Belletti, and Mr. Thomas—all exerted themselves in such a manner as to win unanimous approval. The purest Händelian singing of the evening was demonstrated in the two *contralto* airs, "Their land brought forth frogs," and "Thou shalt bring them in," both of which were given to perfection by Miss Dolby. The duet for two basses, "The Lord is a man of war," declaimed with great animation by Mr. Thomas and Signor Belletti, was honoured by the stereotyped encore—by no means favourable, by the way, to the general effect of the performance, since the duet itself is very long, and, one or two passages excepted, not one of Händel's most remarkable compositions. At the termination of the oratorio Mr. Costa was loudly applauded, and the compliment was well deserved, for never was an elaborate and difficult work brought before the public in a style more nearly approaching to perfection. How much Mr. Costa must have had to do with this need scarcely be insisted on.

The *Messiah* is announced for Wednesday in Passion week. Yesterday evening a choral rehearsal of the same oratorio for the Crystal Palace Festival, took place in Exeter hall, at which 1100 "picked" vocal performers assisted.—*Times*.

CRYSTAL PALACE SATURDAY CONCERTS.

THESE entertainments have progressed to their twentieth number, which was given last Saturday. The programme was not so attractive as we have been lately accustomed to from Mr. Manns, who, acting on the hint thrown out by the press, has abandoned the habit of presenting the works of the great masters in fragments. Classical music in small doses was evidently not acceptable to the majority of visitors; and Mr. Manns judiciously improved his scheme by the introduction of entire works of a high class, and thus conciliated real musicians while indoctrinating the public.

The programme of last Saturday included Gade's Symphony in C; Beethoven's overture to *Coriolanus*; and a concert overture by Van Brea, as the instrumental performances.

Mr. Hallett Shepherd played Sterndale Bennett's beautiful caprice in E major (with orchestra), on the pianoforte; and Herr Behm executed Drouet's air and variations ("Robin Adair") on the flute.

The vocalists were Miss Messent and Mr. Seymour. The gentleman, who has a pleasing tenor voice, sang "Angiol d'amore" from *La Favorita*, and an Irish ballad. Miss Messent introduced Mozart's "Deh! vieni, non tardar," from *Figaro*, and the Scotch song, "We're a' noddin." The first was given with graceful expression, and the last encored.

The attendance was good.

MISS POOLE'S CONCERT.

THE friends of Miss Poole mustered in strong force at the Hanover Square Rooms on Thursday evening, on the occasion of the first public concert given by that popular and clever songstress. The concert verged upon the "monster." There were upwards of thirty pieces, and the names of the artists were "legion." It is therefore out of the question to enter into particulars. It is enough to signalise a few items in the programme especially worthy of commendation. First, it may be mentioned that Miss Poole herself chose her songs with great discrimination. Gluck's "Che farò" was always one of the fair artist's best efforts. A new song by Balfe, composed expressly for her, called "I'm a merry Savoyard," was so good in itself, and sung so admirably, as to elicit a decided encore from an audience anything but enthusiastic. Miss Poole also joined in duets, trios, quartets, etc.

Among other notabilities of the performance were Miss Dolby's singing of a new ballad, also by Balfe, called "Five months ago"—one of the composer's happiest and most striking effusions—loudly encored; Mr. Charles Braham's "Dalla sua pace," given with perfect taste and expression; Madame Gassier's "Una voce," encored; the concertina solo, by Signor Regondi, also encored; and M. Sainton's violin *fantasia* on airs from *Lucresia Borgia*. Mr. John Barnett executed Mendelssohn's *Andante*.

Cantabile, and *Presto Agitato*, with great applause; Miss Birch sang Venzano's Valse in her most brilliant manner; and Mr. Winn gave a bold and vigorous reading of the "Village Blacksmith." The concert was scarcely half over when we left.

MUSICAL UNION.

THE third and last of the *soirées* intended to precede the regular series took place on Tuesday, in presence of a fashionable assembly. The great point of interest was the first appearance of Ernst, who was perhaps never in finer play, and this was exhibited, among other things, in his "*chevaux de bataille*"—the quartet, No. 4, of Mendelssohn. We subjoin the programme:—

| | | |
|--|-----------|--------------|
| Quartet, in D. (No. 10) | | Mozart. |
| Trio, in A. (Op. 27) | | Silas. |
| Glee—"By Celia's arbour" | | Horsley. |
| Quartet—E minor | | Mendelssohn. |
| Glee—"Discord, dire sister" | | Webbe. |
| Duet—pianoforte and violoncello—in F (Op. 5) | | Beethoven. |
| Madrigal—"Come, let us join the roundelay" | | Beale. |

The quartets were chosen with a directoral eye to contrast, and brought the two great masters in admirable juxtaposition. They were both gloriously played by Ernst and his talented associates (Goffrie, Blagrove, and Piatti), and both excited the enthusiasm of the audience from end to end.

The trio of M. Silas is a remarkably clever and thoughtful work, occasionally subject to the reproach of lengthiness, but having in many respects the stamp of originality. It is evident that M. Silas thinks for himself, and that is saying no little in these times so barren of invention. The trio was executed in first-rate style by Herr Pauer, who received the support that might have been expected from such gifted coadjutors as Ernst and Piatti. Two movements from Beethoven's early violoncello sonata were given with equal spirit and success by Herr Pauer and the Italian virtuoso.

The glees, etc., were extremely well sung by Messrs. J. Foster, Wilbye Cooper, Montem Smith, and W. Winn.

Everybody present was vastly gratified with this very interesting *séance*.

HER MAJESTY'S THEATRE.—All the boxes and stalls having been taken for the first night of the season, the same performances are announced to be given on the Thursday following, an open night.

THE LATE MR. LEFFLER.—A subscription is being organised for the family of this well-known vocalist, whose death took place on Saturday morning last, after a few hours illness, brought on by a fit of apoplexy.

ROSSINI'S "STABAT MATER."—The success achieved by this work at Exeter Hall did not halt in London. The *Stabat Mater* has been lately given at Boston, Lincoln, Leeds, Louth, and other localities, with Mmes. Rudersdorff and Amadei, Messrs. Charles Braham and Irwin, with a competent band and chorus under the direction of Randegger.

MR. AGUILAR'S MATINÉE.—In our notice of this *Matinée*, we omitted to state that Miss Cohen played Ravina's *Elegie Pastorale*, and Liszt's *Illustrations du Prophète*.

VOCAL ASSOCIATION.—A private rehearsal, preparatory to the opening concerts, by the members of this new society, organised by Mr. Lockyer, took place at the Music-hall, Store-street, on Tuesday evening, under the direction of Mr. Benedict. The object with which the "Vocal Association" sets out has already been noticed at length in our column (vide *Musical World*, Dec. 20th, 1856). The want of a "Choral Society," after the manner of the *Gesang-verein*, to be found in every city in Germany, has long been felt in England. The recent successes of "The Cologne Union," and the knowledge that, in their country, voices may be found of finer quality than in any country or the Continent, Italy excepted, originated the idea of our *English Leidertafel*; and several enterprising amateurs joining together have called "The Vocal Association" into existence. It is not necessary to enter into particulars of a preliminary rehearsal. The various performances were entirely successful,

and in one or two instances realised the highest exultations. The choir particularly distinguished itself in Bishop's glee, "Sleep, gentle lady," in a new and charming part-song, composed by Mr. Benedict, "The dearest spot of earth to me," and Mendelssohn's Eastern drinking-song, "Poor stuff may suit as well. Herr Deichmann and M. Payne agreeably relieved the choral performances by solos on the violin and violoncello. Among the company present, which was numerous and select, we observed the Marquis and Marchioness of Downshire, Lord Gerald Fitzgerald, Lady Duff Gordon, Lady Townsend Farquhar, &c., &c., &c.

MENDELSSOHN'S PSALM, "HEAR MY PRAYER."

(To the Editor of the Musical World.)

DEAR SIR,—In reference to the article, "Royal Academy of Music," in your last Number, we beg to say that a full score of Mendelssohn's "Hear my Prayer, O God!" is in our possession, and that we would have lent it to the authorities of the Academy, had we been applied to for it. The above hymn has been performed with full orchestral accompaniments more than once in this country.

Your obedient servants,
EWER & Co.

390, Oxford-street, April 3rd, 1857.

ST. GEORGE'S HALL, BRADFORD.

(To the Editor of the Musical World.)

SIR,—The items in this affair are about as follow:—

| | | |
|-----------------------------|-------------|---------|
| Original shares subscribed | | £16,000 |
| Borrowed on mortgage, about | | 8,000 |
| " of the banker " | | 3,000 |
| Unpaid accounts | " | 4,000 |
| | | <hr/> |
| | | £31,000 |

against £16,000 originally contemplated outlay. The receipts of the hall have never even covered the regular expenditure each year. Last year, on account of new alterations and decoration for the Festival, the deficit has been considerable.

Propositions for an arrangement on a sounder basis will be shortly submitted to the shareholders, and it is to be hoped that something will be done to preserve this hall for its present purpose. It might be turned into a wool warehouse or a chapel.

Leeds, April 1, 1857.

BRADFORDIAN.

THE MORAL THEORY OF MUSIC.

(To the Editor of the Musical World.)

SIR,—Below I beg to hand you a memorandum, in which I have corrected the few errors that have hitherto appeared in your publication of my essay; and as I think you will reciprocate my desire that those readers whose understandings have been chivalrous enough to march to the mental fields of the work in question may meet with no obstacles which do not fairly lie amidst the fortunes of intellectual war, I venture to hope you will do me the favour of inserting these accompanying alterations. I remain, Sir, yours most respectfully,

JOSEPH GODDARD.

At the conclusion of the last paragraph of the introductory letter, instead of "the noble and the rapturous impulse of intention," read "the noble and rapturous impulse of intuition."

In the middle of the sixth paragraph of the essay, instead of "wherefore the same facts existing in different minds," read "the same fact," etc.

At the beginning of the tenth paragraph, instead of "Tone" and "Emphasis" and "Pause," read "Tone" and "Emphasis and Pause."

In the middle of the thirteenth paragraph (2nd No.), instead of "is but a wave for progression, is in the very nature of Harmony," read "is but a wave, for progression," etc.

In the fifteenth paragraph (3rd No.), instead of "or the established Time may be permitted to silently yet markedly proceed at the end of one Phrase before another had begun," read "is begun."

In the middle of the sixteenth paragraph, instead of "This distinction between the Phrase of Music and those of Poetry," read "and that of Poetry."

In the seventeenth paragraph, instead of "Thus the impressions

mentioned as being wrought by the Phrase of the Poetry," read "by the Phrase of Poetry."

And in the same paragraph, instead of "And in like manner the impressions mentioned as being produced by the Phrase of Music, and, in the above considerations," read "are in the above considerations."

HOYLAND, NEAR BARNSELY.—(From a Correspondent.)—A concert was given at the Mechanics' Hall, on the 30th ult., in aid of the widow and orphans of the unfortunate victims, nearly 200 of whom perished by the terrible explosion at the Lund-Hill Colliery. The room was crowded to excess by an attentive audience, mainly composed of the working-classes, and the most interesting feature in the concert was the fact of its being entirely got up and supported by working-men, the brass band of the Milton and Elsecar Iron Works coming in for the largest share of the applause. The selection comprised both sacred and secular music, the choruses from Händel, Haydn, &c., being remarkable for their careful execution, and reflecting the greatest credit upon the members of the band, many of whom have had but little more than twelvemonth's practice, and that entirely after the completion of their hard day's labour. The instrumental portion was relieved by the vocal services of some of the Park-Gate Choral Society, and we are glad to find that a good sum will be handed to the fund, in addition to nearly £50 already subscribed by the Milton and Elsecar workmen.

PARIS.—*Guillaume Tell* has been again "revived" at the Grand Opéra, but without seeming to have created any amount of enthusiasm. The cast included Mdle. Marie Dussy as Mathilde, Mdle. Ribault as Jenny, with MM. Gueymard, Bonnetree, and Obin, respectively as Arnold, Tell, and Walter. The dancing obtained more applause than the singing. The ballet was supported by Mdles. Zina, Schlosser and Poussin. Mdle. Mendez, who some three years since débuted at the Opéra in the character of Inez in the *Favorite*, made an ambitious attempt at the part of Marguerite in the *Huguenots*, on the occasion of her *rentrée* one day last week. The orchestral rehearsals of the new ballet, *Marco Spada*, have only just commenced, so that it may be weeks before it will be produced.—*Don Giovanni* has been given five times at the Italiens, with only moderate success. *I Puritani*, thanks to Mario's transcendent singing and acting, was received with much more fervour. Sig. Bottesini, the conductor, took his benefit on Monday, when the *Traviata* was given, with Mdle. Andrea Favel, from the Opéra-Comique, as Violetta. It was the first essay of the young lady in the part, and despite of recollections she won the suffrages of the audience. Alboni sang the grand cavatina of Arsace from *Semiramide*, and the brindisi from *Lucrezia Borgia*, in her most inimitable manner.—Madame Bosio remained but a few days in Paris on her way from St. Petersburg. She left for Florence on the 21st, and returns to London about the 30th of April, not to make her *rentrée*, as the *France Musicale* says, in *La Traviata*, at the Royal Italian Opera. Mdle. Cerito is in Paris, and was recognised in a box at the Opéra at the last performance of the *Favorite*, looking as youthful and handsome as ever. The benefit of the accomplished *danseuse* at the Imperial Theatre in the City of Snows was a perfect Russian demonstration.

The representations of Madame Ristori will be resumed on the 2nd of April. Among other pieces she is announced to appear in an Italian version of *Macbeth*, entitled *Macbetto*.—M. Duprez, the celebrated ex-tenor, has been for some time endeavouring to qualify himself as a barytone singer, his upper notes having entirely left him. He lately invited some friends and critics to a *soirée* given in the room annexed to the Hotel Turgot, and gave them a taste of his new vocal qualities. His performances were mostly confined to scenes from *Rigoletto*, the principal character of which opera he is learning with a view to the stage. According to the *Revue et Gazette Musicale*, M. Duprez was triumphantly successful, displaying great power of voice, and admirable dramatic expression.

At the benefit of Sig. Bottesini at the Italiens, there was more than the usual amount of curiosity to witness the *début* on the Italian stage, of Mdle. Andrea Favel, a young singer who, three years ago, made a fair impression at the Opéra, Comique. From that time she has been studying under

M. Matini, with a view to the Italian opera. It is to be regretted that her friends and her master should have advised her to come out as Violetta in *La Traviata*, a part with which Mdle. Piccolomini has so identified herself. Mdle. Andrea Favel failed signally, in spite of a house full of friends, and the puffs-positive of *La France Musicale*. The Theatre Italien closed on the 31st ult., and most of the artists had left for London. Herr Reichardt has been singing with his usual success at several of the most fashionable concerts in the metropolis. At the concerts of M. Kruger, the pianist, and that of Mad. Farrenc, he particularly distinguished himself. At the first, he introduced a new *ballade*, composed by Hector Berlioz, with great effect.

THE MORAL THEORY OF MUSIC.

BY JOSEPH GODDARD.

(Continued from page 197.)

It will be remembered that in the beginning of this essay, I remarked, of the relationship of the principle of Tone and Phrase to those circumstances that inevitably attend its presence in the language of ordinary converse, that those most prominent exemplifications of this principle that here present themselves are always betrayed in the imparting of such perceptions of circumstances and truths as are peculiar to the relator alone—that involved the extension of his appreciative faculties into a new sphere, and that thus involved, also, in emotionally impressing him a similarly extended action of his sympathy.

These peculiarly prominent exemplifications of the principle of Tone and Phrase, it will also be remembered are evolved, not in the representation of new and original truths, but of new and original discoveries in the nature of known and ordinary truths; not in the expression of original sentiments, but in the expression of new phases of common and general sentiments.

Now, as we extend the present altitude of our observation over the more artistic forms of language, we shall perceive that in every case, the appearance of a more or less conspicuous and elaborate exemplification of the principle in question, is regulated by the same order of circumstances as affected it in the previously considered form of language, that is, by the greater or less originality of the speaker's perception of the circumstances and truths represented, thus, also, by the more or less extended action of his appreciative faculties involved in his becoming possessed of the above perception, and thus, by the more or less enlarged action of his sympathy involved in his becoming emotionally impressed.

Proceeding then to the consideration of the previously mentioned peculiarity in the relationship of the principle of Tone and Phrase to its attending circumstances, and commencing the examination of this peculiarity, as we observe it in ordinary converse;—that the circumstances represented in this species of language being of a material character, the "truths" of a contracted and an incidental character, and the sentiments such as arise from feelings accruing from the conditions of our human nature, the principle of Tone and Phrase is here only partially and imperfectly exemplified;—we thus perceive its consistency.

For as all the forms of influence assumed by circumstances and truths of a material and contracted character cannot, on account of their nature, lie far without the range of the experience of all persons, and therefore when duly suggested by one, must become realized in others either through an ordinary effort of the memory, or by but a simple exertion of the appreciative faculties, it follows that all impressions produced by the action of circumstances and truths of the above character can be imparted to others by representing before them the particular forms of influence the above circumstances and truths assumed in originally arousing such impressions, and thus causing to be repeated within them a process, similar to that which previously occurred within the breast of the imparter.

As all the forms of influence then assumed by circumstances and truths of the above character admit of perfect representation, and the process by which such forms of influence first aroused impressions thus admits of being exactly repeated in

others, it is apparent that all impressions produced in the breast by the action of circumstances and truths of a material and contracted character can be correctly conveyed to others by the principle of *representation alone*; and that therefore in the representation of such circumstances and truths—in the expression of sentiments that accrue from their action, the breast of the speaker becomes duly relieved, and that of the listener appropriately impressed, without the employment of any extraneous principle whose property it is to imbue expression with additional impressiveness. Thus, then, we perceive the consistency in these circumstances of but a subordinate employment of the principle of Tone and Phrase.

But in that species of language adopted by the Orator and the Preacher, it has been observed that the majority of circumstances and truths represented, and of the sentiments expressed, are of a more abstract, comprehensive, and emotional character than those represented in the species of language previously considered, and that we here again appropriately find a more conspicuous and elaborate exemplification of the principle of Tone and Phrase.

The reason of this circumstance is apparent through the same argument that betrays the consistency of an elaborate exemplification of this principle attending the representation of circumstances truths and sentiments highly abstract, comprehensive, and emotional as observed in meditative poetry, between whose nature and that of the artistic forms of prose there exists but little difference.

For the circumstances represented by the meditative poet being abstract circumstances—circumstances existing in the lofty and remote regions of the moral universe thus impressing their nature but rarely upon the general appreciation of man and only discerned in the wide sensitiveness of poetical meditation. And the truths represented both in meditative poetry and the artistic forms of prose being moral and comprehensive truths—truths of principle, betrayed in the action of multitudes of material and incidental truths, it will be perceived that the possible forms of influence such circumstances and truths may assume, are innumerable, and have not as yet, by far, become involved in the general experience of man; that the discovery of such circumstances and truths in a new form of influence, involves in the regard a wide and sustained exertion of the appreciative faculties and a great effort of imagination, and that the impression eventually produced within him by the above original discovery must be an original impression.

Now such an impression as the above being peculiar to the imparter alone, it is evident that it cannot be conveyed to others by an appeal to their experience; and as the particular form of influence that aroused it exists not only but in the consciousness of one mind alone, but, even to exist here involves a particular series of considerations and a peculiar temper of imagination, it will also be perceived that the above influence cannot undergo perfect representation, owing partly to the difficulty of obtaining amongst the materials of ordinary human speech, symbols of expression sufficiently correct to duly suggest the exact balance of considerations that reveal it; but principally to the impossibility of conveying, by any but its especial medium of expression—that indefinite but essential spiritual tone of the breast—that new and spontaneous expanse of imagination, in the prophetic warmth of which the above considerations started into life and in whose mystic light they became developed.

The above influence then not admitting of perfect representation, the impression produced by it cannot be imparted by means of a repetition in others of a similar process as previously occurred in the imparter, because the representation of the original influence being imperfect, the effect of this representation must be imperfect also, and thus the above mentioned process would be in such an instance but partially repeated. Consequently in endeavouring to convey such impressions as the above by the principle of representation in the description of circumstances and truths of an abstract, elevated, moral and comprehensive character—in the expression of sentiments accruing from their contemplation, it is obvious that for the due interpretation of the speaker and for the appropriate impression of the listener, the employment of some other principle besides that of *representation* is necessary

and indispensable, to kindle within the listener an effort of imagination and glow of spirit, of a kindred nature to that within the imparter, in the warmth of which he became conscious of the emotions he is conveying, and which the principle of representation cannot impart.

(To be continued.)

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